

String Quartet No. 3

from

The Frieze of Life of Edvard Munch



Clive Strutt

ES Verlag



It has been said that music should be composed on Munch's paintings...

August Strindberg

Clive Strutt



Clive Strutt on Waterloo Bridge London. Photo: John Andrews

The English composer Clive Strutt (b. Aldershot 1942) has lived most of his working life in Orkney. He was educated at Farnborough Grammar School and the Royal Academy of Music, London. He studied composition under Lennox Berkeley and orchestration under Leighton Lucas. His output has embraced most genres and has been copious, including nine symphonies and an opera. His works have been performed in France, Germany, Norway, Russia, Serbia, Switzerland as well as the United Kingdom, Ireland, Canada and the United States.

Clive Strutt's String Quartet No. 3 was written for an international competition organised in 1999 by the Oslo Edvard Grieg Society on the theme of the music in the paintings of Edvard Munch. The quartet comprises three separate movements which are miniature tone poems portraying the emotions that appear to have inspired the

painter in (1) *The Dance of Life*; (2) *Melancholy*; (3) *The Scream*. In the 1890s Munch produced an ambitious series of paintings under the overall title of *The Frieze of Life* — “A Poem of Life, Love and Death.” The music of these tone poems strives to accord with Munch’s iconography of what he called “modern psychic life”, with emphasis on conflict, neurosis, and tension. An unrestrained and violent distortion of colours and forms was the embodiment of the work of the more tortured exponents of German Expressionism, of whom Munch counts as one. From 1892 to 1908 Munch lived and worked mainly in Germany. The musical techniques employed Strutt’s third string quartet seek to exemplify in music the emotions displayed in these pictures.

Edward W. Watson

Clive Strutt

String Quartet No. 3

Full Score

Duration: c. 13' 00"

Dedication: *In Memoriam* Sven Weber (d. 12 January 2001)

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No.1 *The Dance of Life*



Edvard Munch: *The Dance of Life* 1900.
Oil on canvas. Nasjonalgalleriet, Oslo. Photo: J. Lathion

Physical desire is represented in the figures in the background. In the centre of the picture the man, with eyes painfully closed, dances with the innocently expectant, trusting girl, still untouched by experience, and beginning to blossom in his arms, while to the left, ripe as an apple we see the smiling mature woman. On the right is a mournful dark figure, the symbol of the transitoriness of all feelings, of loneliness...

J.P. Hodin

Dedication: IN MEMORIAM Sven Weber (d. 12th January 2001)

String Quartet No. 3

Clive Strutt

Tempo di Valse

No. 1 "The Dance of Life"

$\text{♩} = 100$

poco rit..

Violin I

Violin II

Viola

Violoncello

a tempo

poco rubato

25 sul A

port.

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poco rit. *a tempo*
sul D sul G 35

Vln. I
f dim. *p*

Vln. II
f dim. *p* *sonore* *solo*

Vla.
dim. *p* *art. harm.*

Vc.
f *p*

40

Vln. I
mf

Vln. II
mf

Vla.
port. *nat. harm.* *art. harm.* *pizz.* *mf*

Vc.
delicato

50

Vln. I
f *pizz.* *arco* *mf*

Vln. II
f *pizz.* *arco* *mf*

Vla.
arco *f* *pizz.* *mf* *arco*

Vc.
mf *f* *mf*

55

Vln. I
arco *p.*

Vln. II
(h) *p.*

Vla.
(h) *p.*

Vc.
(h) *p.*

60

Vln. I (b) pizz. arco tremolo

Vln. II (b) pizz. arco

Vla. pizz. arco

Vc. pizz. arco

p

65 mod. ord. tremolo mod. ord. 70

Vln. I mod. ord. tremolo mod. ord.

Vln. II mod. ord. tremolo mod. ord.

Vla. mod. ord. tremolo mod. ord.

Vc. mod. ord. tremolo mod. ord.

75

Vln. I f pizz. arco mp

Vln. II f pizz. arco mp

Vla. arco f pizz. sub. mp

Vc. f mp

80

Vln. I port. f pizz. arco

Vln. II dim. f pizz. arco mp

Vla. dim. f pizz. arco mp

Vc. f mp

85

Vln. I pizz. *mp*

Vln. II *mf* pizz. *mp*

Vla. *mp*

Vc. *f*

arco *sfz*

90

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *mf*

arco nat. harm. mod. ord.

95

Vln. I *f* colla parte

Vln. II *f* colla parte

Vla. *f* colla parte

Vc. pizz. arco *f* colla parte

tremolo sul pont. *pp*

sul tasto *pp*

nat. harm. *pp*

trem. sul pont. *pp*

art. harm. *pp*

trem. sul pont. *pp*

nat. harm. *pp*

100

tremolo sul pont. *pp*

nat. harm. *pp*

rit. (sul D) *pp*

rit. *pp*

delicato

delicato

a tempo mod. ord. 105

110

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco *pp*

115 con sord. 120

Vln. I

Vln. II

Vla.

Vc.

(suono reale)

senza sord. 125

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

pizz. arco

pizz. arco

pizz.

130

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

pizz. arco

arco

135 140

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

Vln. I *f* *sonore* *sub. p grazioso* 145
 Vln. II *f* *sub. p grazioso*
 Vla. *f* *p grazioso pizz.*
 Vc. *f* *sub. p* *sfz*

Vln. I 150 *mf* *f* *mp* *mf*
 Vln. II *mf* *f* *mp* *mf cresc.*
 Vla. *arco* *pizz.* *arco* *mf pizz. f* *arco mp* *f* *sffz*
 Vc. *mf* *f* *mf* *mf*

Vln. I 155 *f* *sffz*
 Vln. II *f* *sffz*
 Vla. *f*
 Vc. *f* *rall.* *breve*

Vln. I *alla corda* 160 *p delicato* *nat. harm.* *pizz. arco* *breve*
 Vln. II *p* *nat.* *pizz. arco harm.* *breve*
 Vla. *pizz.* *arco* *p* *nat. harm.* *breve*
 Vc. *p*

No.2 *Melancholy*



Edvard Munch: *Melancholy*, 1892.
Oil on canvas. Nasjonalgalleriet, Oslo. Photo: J. Lathion

...along the fine, clear horizontal line of the jetty a man and woman walk towards a waiting boat. From this melancholy, oppressive evening atmosphere a wordless drama emerges. In the lower right-hand corner of the picture appears, in close-up, the head of a man sunk in reverie. His thoughts revolve round the couple approaching the yellow boat. There the landscape comes to life. The boulders on the shore, shaped somewhat like the man's head, converse secretly of the dark thoughts seething in his mind. The stones in the water become dark eyes spying out wanton acts. All along the shore the water drips and trickles like the harbinger of some dreadful tidings.

Otto Benesch (trans. by Joan Spencer)

№ 2 Melancholy

Allegretto malinconico

7

♩ = 60

Violin I
PPP con sord.

Violin II
PPP (senza sord.)

Viola
PPP (senza sord.)

Violoncello
con sord.
PPP leggero

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

sul tasto

sul tasto

Vln. I
ppp (sul tastiera normale)

Vln. II
ppp (sul tastiera normale)

Vla.
pppp

Vc.
senza sordino

port. port. port. port. port.

Vln. I
port. S.A. port. crescendo ... pp

Vln. II
crescendo ... pp

Vla.
con sord.

Vc.
(senza cresc.) pp nat. harm. (senza crescendo)

Violin I and Violin II parts are shown with various dynamics including *ff*, *dim.*, *mf*, and *pizz.* (pizzicato). The Viola and Cello parts also include dynamics like *ff*, *Arco*, *dim.*, and *mf*. The score includes measure numbers 70 and 75, and a section marked "nat. harm." (natural harmonics).

Handwritten musical score for Violins I and II, Viola, and Cello. The score is divided into two systems, 80 and 85. The key signature is one flat (B-flat). The tempo is "mod. and." (moderato andante). The score includes various dynamics such as "ff dim.", "mp", "mf", "p", "cresc.", and "sf dim.". The Violin I part has a "Vln. I" marking. The Violin II part has a "Vln. II" marking. The Viola part has a "Vla." marking. The Cello part has a "Vc." marking. The score is written on five staves. The first system (80) ends with a double bar line. The second system (85) begins with a new section marked "alla corda f dim.".

alla corda nat. harm. 90 nat. harm. 95 nat. harm. 9

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *dim.* *Arco*

Vln. I 100 *Pizz* 105

Vln. II *nat. harm.* *nat. cord.* 110

Vla. *Pizz*

Vc. *Pizz* *Arco*

Vln. I *Arco* *Sul A* 115 *mf* *pp* *port.* *cresc.* *mf* 120 *Pizz* *Arco* *port.*

Vln. II *mf* *pp* *port.* *cresc.* *mf* *Sul G* *mf* *pp* *port.* *cresc.* *mf*

Vla. *mf* *pp* *port.* *cresc.* *mf* *Sul G* *mf* *pp* *port.* *cresc.* *mf*

Vc. *Pizz* *mf* *pp* *port.* *cresc.* *mf* *Sul G* *mf* *pp* *port.* *cresc.* *mf*

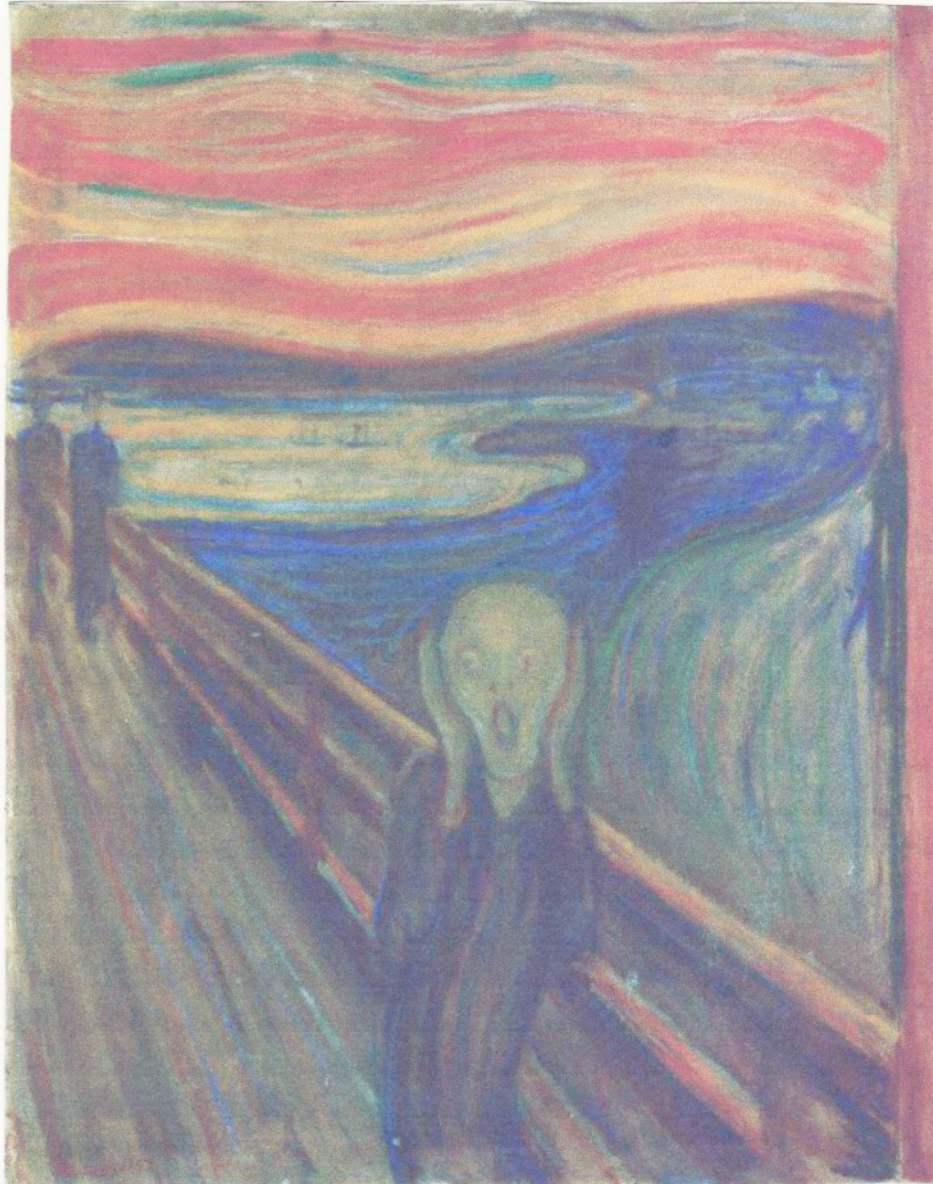
Vln. I 125 *f* *sub.* *cresc.* *f* 130 *f* 135

Vln. II *f* *sub.* *cresc.* *f* *f*

Vla. *mf* *sub.* *cresc.* *f* *f*

Vc. *mf* *sub.* *cresc.* *f* *f*

No.3 The Scream



Edvard Munch: *The Scream* 1893.

Tempera and oil pastel on cardboard. Nasjonalgalleriet, Oslo. Photo: J. Lathion

The Cry. I felt this great cry throughout Nature.

Edvard Munch's inscription on the 1895 lithograph

Set in a landscape of Nordic fjords a breathtakingly foreshortened jetty rushes out to meet us. It is a movement in space which portrays a paroxysm of harried flight. As an embodiment of this feeling there leaps out of the picture the figure of a woman, all the remaining force of her being concentrated in the scream issuing from her gaping mouth. She is pursued by something unknown, something nameless that exists only in her own mind, for the blurred figures in the distance, despite their sinister anonymity, are hardly pursuers but rather passive strollers. The daemon dwells in the hunted woman herself, so that she blazes like a flame of horror, while the landscape, set on fire by her, streams from her like molten lava, to die away in the undulating lines of an evening sky of fiery red and sulphur yellow. The oscillations of matter are no longer optical phenomena but acoustic figures of that scream.

Otto Benesch (trans. by Joan Spencer)

No 3 "The Scream"

11

Con angoscia ♩ = 60

Violin I

Violin II

Viola

Violoncello

p *sotto voce*

p *sotto voce*

p

2

Vln. I

Vln. II

Vla.

Vc.

sotto voce

sempre simile

sempre simile

[Arco]

3

Vln. I

Vln. II

Vla.

Vc.

pizz

[Arco]

ben sentito

mp

imp

4

Vln. I

Vln. II

Vla.

Vc.

mp ben sentito

5

Vln. I

Vln. II

Vla.

Vc.

Pizz. **Arco**

mp *(h)* *cresc.* *mf dim.*

6

Vln. I

Vln. II

Vla.

Vc.

come primo

mp cresc. *mf*

7

Vln. I

Vln. II

Vla.

Vc.

cresc. *mf* *f*

cresc. *mf*

mp *mf* *f gliss.*

mf

8

Vln. I

Vln. II

Vla.

Vc.

f cresc. *ff*

glissandi

p sul pont.

f martellato

ff

marcato

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in 11/16 time and features complex rhythmic patterns, including triplets and sixteenth notes. Handwritten annotations include "trem. sul pont.", "Coll'arco normale", "f martellato SNAP RIZZ", "mod. prod.", "Sul G; Arco", and "gliss.". The score is divided into measures by vertical bar lines.

15

Vln. I

Vln. II

Vla.

Vc.

mod. ord. martellato

ordinario

martellato

ordinario

martellato

glissando

glissando

19

Vln. I *Sul G* -----

Vln. II *Sul A* ----- *Sul RA* ----- *Sul G* -----

Vla. *Sul C* -----

Vc. *SNAP PIZZ* *Arco* *glissando*

sforzato

Pizz

Handwritten musical score for Violins I and II, Viola, and Cello. The score is for measures 23-25. Violin I has a 'gliss.' marking. Violin II has a 'gliss.' marking. Viola has a 'gliss.' marking. Cello has a 'gliss.' marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Arcol' and 'portamento'.

26

ord. SNAP PIZZ Arco martellato coll'arco normale

Vln. I

Vln. II

Vla.

Vc.

Sul G gliss. Sul C

30

(con sordino)

Vln. I

Vln. II

Vla.

Vc.

Arco Sul C (con sordino)

34

mod. ord. mart. coll'arco normale, al punto legg. PIZZ con sord. PP

Vln. I

Vln. II

Vla.

Vc.

Sul A

38

tremolo mod. ord. (con sordino)

Vln. I

Vln. II

Vla.

Vc.

Arco con sord. trem. sul pont. Sul C PPP glissando

42

Vln. I

Vln. II

Vla.

Vc.

mod. ord.

Leon Sobell

ppp sempre

ppp sempre

ppp sempre

mod. ord.

ppp sempre

44

Vln. I

Vln. II

Vla.

Vc.

45

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

port.

port.

solo

48

Vln. I *port.*

Vln. II *Sul A* *port.* *Sul D*

Vla. *port.*

Vc. *port.*

49

Vln. I *port.*

Vln. II *port.*

Vla. *port.* *Sul D*

Vc. *port.*

50 *Sul A* *port.* *nat. harm.* *lunga*

Vln. I *dim.* *quasi niente* *p cresc.* *f possibile* *lunga*

Vln. II *dim.* *quasi niente* *(Sul A) p cresc.* *f poss.* *lunga*

Vla. *dim.* *quasi niente* *Vibr. molto* *f poss.* *lunga*

Vc. *dim.* *quasi niente* *ff* *p cresc.* *f poss. inatt.* *nat. harm. mod. cad. poss.* *chissà* *lentamente* *f poss.* *(dis. sul C sempre)*

Individual Instrumental Parts

for Clive Strutt's

String Quartet No. 3

Violin I

Dedication: IN MEMORIAM Sven Weber (d. 12 January 2001)

String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse ($\text{♩} = 100$)

p *cresc.* *mf* *p* *f* *mp* *p* *poco rit.*

a tempo *pizz.* *f* *arco* *mf*

poco rubato *pizz.* *arco* *p* *cresc.* *f* *dim.* *p* *sul A*

poco rit. *a tempo* *sul D* *cresc.* *f* *dim.* *p* *sul G* *f* *dim.* *p*

mf *arco* *mf* *pizz.* *f* *mp* *pizz.*

arco tremolo *mod. ord.* *tremolo* *mod. ord.* *f* *mp*

pizz. *f* *arco* *pizz.* *f* *Volte*

Violin I

85 pizz. *mp* arco *sfz* *mf* 90 *f*

95 *pp* sul pont. tremolo nat. harm. art. harm. nat. harm. nat. harm. rit. *f*

a tempo 105 mod. ord. *pp* 110 115

con sord. 120 senza sord. 125

130 pizz. arco 135

140 *cresc.* *f* sub. *p* grazioso 145

150 *mf* *f* *mp* *mf* *f* 155

alla corda 160 *rall.* *p* delicato breve 165

No. 2 "Melancholy"

Allegretto malinconico (♩ = 60)

16 *ppp* con sord. *p* *pp* *p* *ppp*
 25 *pppp* *crescendo* sul A
 45 *pp* *p* 50 60
 65 senza sord. 75 (sul E, A) nat. harm. 80 mod. ord. (sul A, D) *ff* *dim.* *mf* *ff* *dim.* *p*
 85 3 alla corda 90 nat. harm. 95 nat. harm. 100 3 pizz. 105 110 *pp*
 arco sul A 115 120 pizz. arco 125 130 *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf* *cresc.* *f* *molto* *p* *f* *p*
 135 140 nat. harm. 145 150 155 tremolando rapido non misurato sul ponticello (h)
 mod. ord. trem. sul pont. coll'arco normale 160 3 8va art. harm. art. harm. nat. harm. nat. art. nat.

Violin I

No. 3 "The Scream"

Con angoscia (♩=60)

Musical score for "L'Espresso" by Luciano Berio. The score is written for a single melodic line on a treble clef staff. The time signature is 3/4. The piece includes various dynamic markings, articulations, and performance instructions.

Key markings and instructions include:

- p* (piano)
- sotto voce*
- crescendo* (indicated by a dashed line)
- mf* (mezzo-forte)
- f* (forte)
- f cresc.* (forte crescendo)
- ff* (fortissimo)
- f marcato*
- (sempre f marc.)*
- 8* (measure number)
- pizz.* (pizzicato)
- sforzato*
- arco*
- port.* (portamento)
- 3* (triplets)
- 30* (measure number)
- coll'arco normale*
- (mart.)* (martellato)
- con sord.* (con sordina)
- 3* (triplets)
- 35* (measure number)
- ppp* (pianissimo)
- sul A*
- 40* (measure number)
- 3* (triplets)
- 45* (measure number)
- ppp sempre*
- port.* (portamento)
- 50* (measure number)
- sul A*
- diminuendo*
- quasi niente*
- p cresc.* (piano crescendo)
- nat. harm.* (natural harmonic)
- lunga* (long)
- f possibile* (forte possibile)

String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse ($\text{♩} = 100$)

5 poco rit.

p cresc. *mf* *p* *f* *mp* *p*

a tempo pizz. 10

f *mf* *f* *sffz* arco

15 poco rubato 20

p cresc. *f* dim.

25 30 poco rit.

p *f* dim. *p*

a tempo 35 40

45 50 pizz. arco

mf *f* *f* *mp*

55 60 65

p

tremolo 70 mod. ord. pizz. 75 arco

f *f* *mp*

80 85

dim. *mp* *mf*

90 95 colla parte

f *f* *f*

sul tasto 100 rit. . coll'arco in mod. ord. (sul D)

pp

a tempo 105 110 115

con sord. 120 senza sord. pizz. 125 arco

130 pizz. arco 135

140 145

cresc. *f* *sonore* *sub. p* *grazioso*

150 155

mf *f* *mp* *mf cresc.* *f* *sfz*

160 165 *rall.* *pizz.* *arco* *breve* *p* *nat. harm.*

Violin II

No. 3 "The Scream"

Con angoscia ($\text{♩}=60$)

Con angoscia (p-ov)

p salto voce

mp ben sentito

5 *pizz.* *arco* *mp* *mf* *p* come primo

crescendo *mf* *f* *ff* *p* glissandi sul pont. 10 (*sempre p*)

trem. sul pont. martellato mod. ord. martellato mod. ord. 15 *ff*

martellato mod. ord. martellato sul G glissando 20 sul G glissando sul A {A D} 3

sul G (x) martellato 3 25 3 mod. ord. 3

30 martellato sul A, D mod. ord. martellato 3 3

coll'arco normale al punto 35 *ppp* *leg* tremolo mod. ord. 40 3 (con sordino)

con sord. *ppp* sempre

45

port.

50 *diminuendo* *quasi niente* *ff* *p* cresc. *f* possibile nat. harm. sul A mod. ord. sul E lunga

Viola

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String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse (♩=100)

5 *poco rit.*

p cresc. *mf* *p* *f* *mp* *p*

a tempo 10 *f* *sfz* *mf*

15 *poco rubato* *sf* *p* 20 *cresc.*

25 *f dim.* *p* *cresc.* 30 *poco rit.* *f* *dim.* *p*

a tempo 35 *sonore* *solo* 40

Viola

45 *mf* *f* 50 *pizz.* *arco* 55

60 *pizz.* *arco* 65 *p*

70 *tremolo* *mod. ord.* 75 *pizz.* *f* *arco* *sub. mp*

80 *dim.* *f* 85 *pizz.* *arco* *mp* *mp* *f*

90 *colla parte* *f* 95 *sul tasto* *pp* 100

rit. *a tempo* 105 110 *pp*
coll'arco in mod. ord.

115 120 *pizz.*

125 *arco* *pizz.* 130 *arco* 135

140 *cresc.* 145 *f* *p grazioso*

150 *mf* *f* *mp* *sul G* *sfz* *f* 155

160 165 *rall.* *pizz.* *arco* *breve* *p* *nat. harm.*

No. 3 "The Scream"

Con angoscia ($\text{♩} = 60$)

p sotto voce

mp ben sentito *p* come primo

mp *mf* *mp* *mf* *f* crescendo *ff*

martellato 10 (martellato) arco in modo ordinario

f 3 3

snap pizz. 15 *ff* 3

arco sul C
glissando

sul C 25 sul G

sul C 30 sul C

35 pizz. *pp* arco con sord.

40 tremolando sul pont. mod. ord. (non trem.) 3 *ppp* sempre

45

sul G

sul G

50 *diminuendo* *quasi niente* *ff* *p* cresc. *f* possibile *lunga*

sul D, G molto vibrato

No. 2 "Melancholy"

Allegretto malinconico (♩.=60)

(senza sord.) 5 10 15 20 sul tasto 25

ppp *p* *pp* *p* *ppp*

2 (sul tastiera normale) 35 8 con sordino 50 7 nat. harm. 60

pppp *pp* (senza crescendo)

65 mod. ord. 70 75 80 (sul D, G) mod. ord. (sul G, C) 85

mf crescendo----- *f* *ff* *f* dim.----- *mf* nat. harm. *sff* dim.----- *mf* *p* *sf* dim.--- *mp*

90 95 100 105 pizz. 110

dim.----- *p* *<sf>* *p* *pp*

arco 115 120 125 nat. harm. mod. ord. 130

mp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p* *mf* *mp* cresc. *mf* *f* *<molto>* *p* *fp*

135 140 145 150 155

ppp *mp* *pp*

4 160 con sord. 4 senza sord. 170

(con sordino) *pp* (senza sord.)

4 pizz. 180 arco

Violoncello

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String Quartet no. 3

Clive Strutt

No. 1 "The Dance of Life"

Tempo di Valse ($\text{♩} = 100$)

pizz. arco 5 pizz. arco poco rit.
p cresc. mf sfz p f mp p
 a tempo 10
 15 poco rubato pizz. 20
p cresc.
 arco 25 30 poco rit.
f dim. p cresc. p
 a tempo 35 40 pizz. 45
art. harm. nat. harm. art. harm. delicato
 50 arco 55
mf f mf
 60 pizz. arco pizz. 65
p
 70 arco 75 80
f mp
 pizz. 85 2 90 arco mod. ord. colla parte
f mp f mf f
 pizz. 95 100
pp delicato
 rit. a tempo 105 110
delicato
 arco 115 120
pp (suono reale)

Violoncello

Violoncello musical score, measures 125-165. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The notation includes various articulations and dynamics.

Measures 125-135: *pizz.* (pizzicato), *arco* (arco), *pizz.* (pizzicato), *arco* (arco). Measure 135 is marked with a repeat sign.

Measures 140-145: *cresc.* (crescendo), *sub p* (subito piano), *sforz.* (sforzando). Measure 145 is marked with a repeat sign.

Measures 150-155: *pizz. arco* (pizzicato/arco), *pizz.* (pizzicato), *arco* (arco). Dynamics include *mf* (mezzo-forte), *f* (forte), *mf sonore* (mezzo-forte sonoro), *mf* (mezzo-forte), and *f* (forte).

Measures 160-165: *pizz.* (pizzicato), *arco* (arco). Measure 165 is marked with a repeat sign. The score concludes with *p* (piano) and *nat. harm.* (natural harmonics).

No. 2 "Melancholy"

Allegretto malinconico (♩.=60)

con sord. *ppp* *leggeriss.*

5 10 15 20

p *> pp* *< p* *> ppp*

senza sordino

25 40 45 50 55 60

pppp (*senza cresc.*) *pp subito* nat. harm. art. harm. nat. harm. mod. ord.

65 70 75 80 85

(pp) *crescendo* *--- f* *ff* *f* *> mf* *sff dim. --- mf* *> p*

(sul D, G) 90 95 100 105 110

sff dim. mp *pizz.* *arco* *pizz.* *arco* *pp*

115 120 125 130

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

mp *< mf* *pp* *pp* *< mf* *pp sub.* *mf* *mp cresc.* *mf* *f* *< molto* *p* *< f* *p*

135 140 145 150 155

ppp *< mp* *> pp*

160 165

pizz.

170 175

arco nat. harm.

No. 3 "The Scream"

Con angoscia ($\text{♩} = 60$)

pizz. p arco mp
 5 arco pizz. p sotto voce
 mf f snap pizz. ff 10
 sul G arco glissando $sffz$ 15 gliss. (x) (x) (x)
 20 gliss. (x) (x) (x) snap pizz. arco
 25 gliss. (x) 30 arco sul C glissando
 snap pizz. ppp
 (con sord.) 2 35 con sord. pp tremolando ponticello glissando sul G ppp
 sul C (sempre gliss. e trem. sul pont) 40 (non trem.) ppp sempre
 45
 sul G sul D
 50 diminuendo ff nat. harm. p cresc. f possibile mod. ord. gliss. in alt possibile (sul C sempre)

